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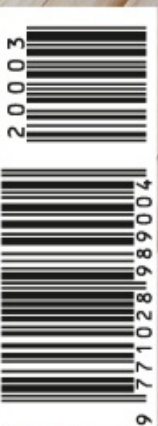
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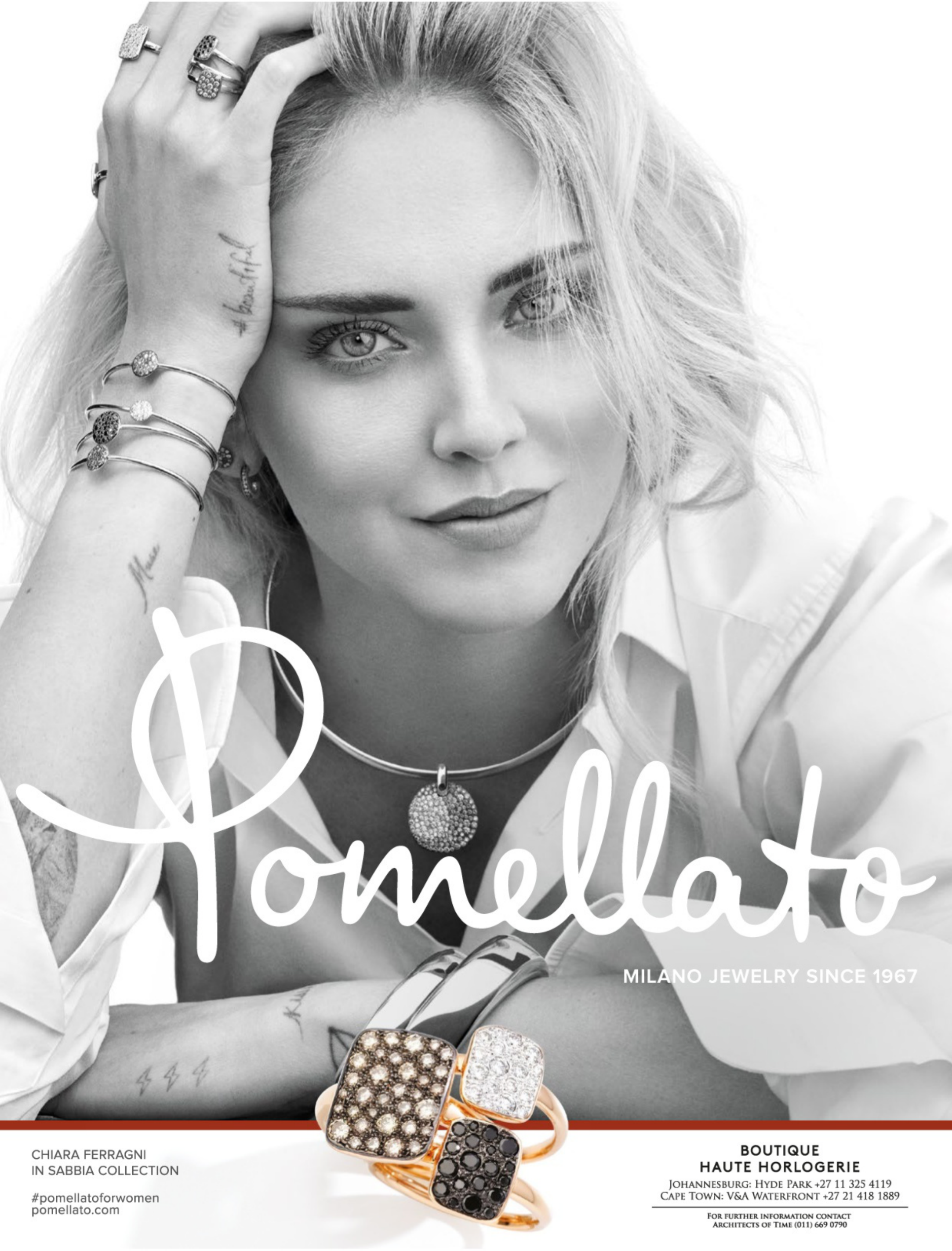
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ON THE COVER: Life As a House, page 66. Photographed by Greg Cox.



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from the editor



The robots are coming! It's something straight out of an H. G. Wells novel and yet, as we attempt to situate ourselves within the fourth industrial revolution, it's something very real (although perhaps not quite as dramatic as an invasion by tentacled Martian machines). The fact remains that, as artificial intelligence, augmented and virtual reality and the general internet of things continues to grow and evolve, the idea of the man-made, especially in the *wabi-sabi* sense of it, becomes all the more valuable – and important. It's why this issue celebrates the uniquely human idea of craftsmanship.

Ask any of the artisans in this issue (and there are many) what craftsmanship means to them (and we did) and you'll find no two answers are the same. There are common threads, sure – the honest expression of materiality, the commitment to a creative vision, a sense of personal narrative imbued within the work itself – but the fact remains that the craft of the maker remains unique to them, like a creative fingerprint left behind even after the process is long over. You can see it in the quietly meticulous joinery in the home of architect Jan-Heyn Vorster of Malan-Vorster, whose kitchen is this month's cover star. It's in the scarification of ceramicist Andile Dyalvane's large-scale works, in the muted tones of artist Adriana Jaros's surrealist landscapes and in the elegantly philanthropic designs of architect Francis Kéré.

To honour these craftspeople is to honour the very thing that makes us human: our tenacity, our ambition and our desire to find – and create – meaning in all we do. And that's something no robot can take away.

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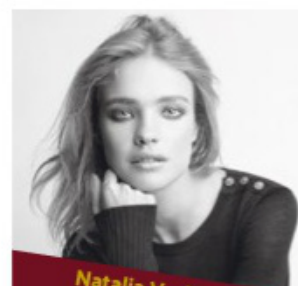
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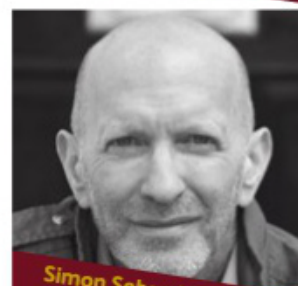
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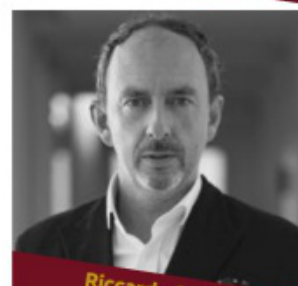
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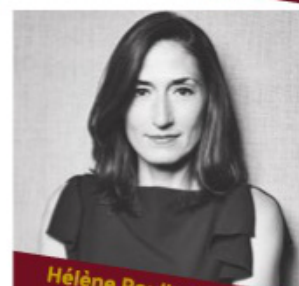
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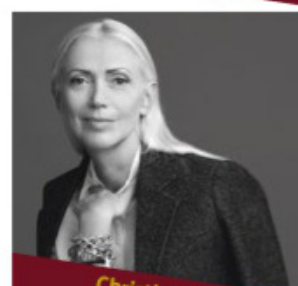
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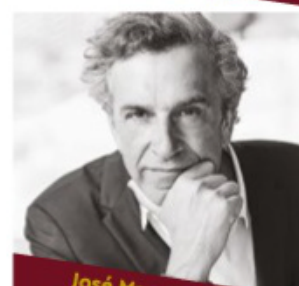
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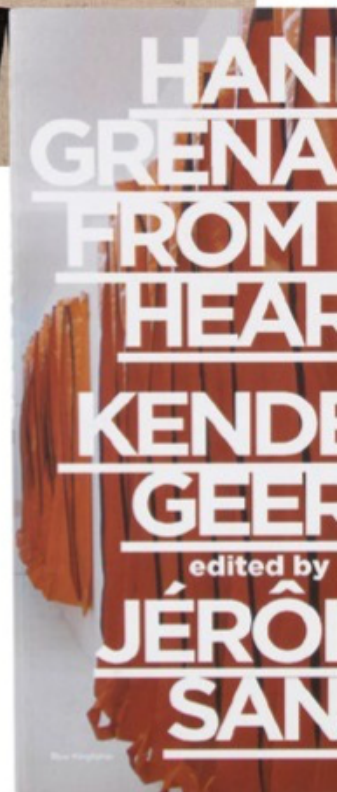
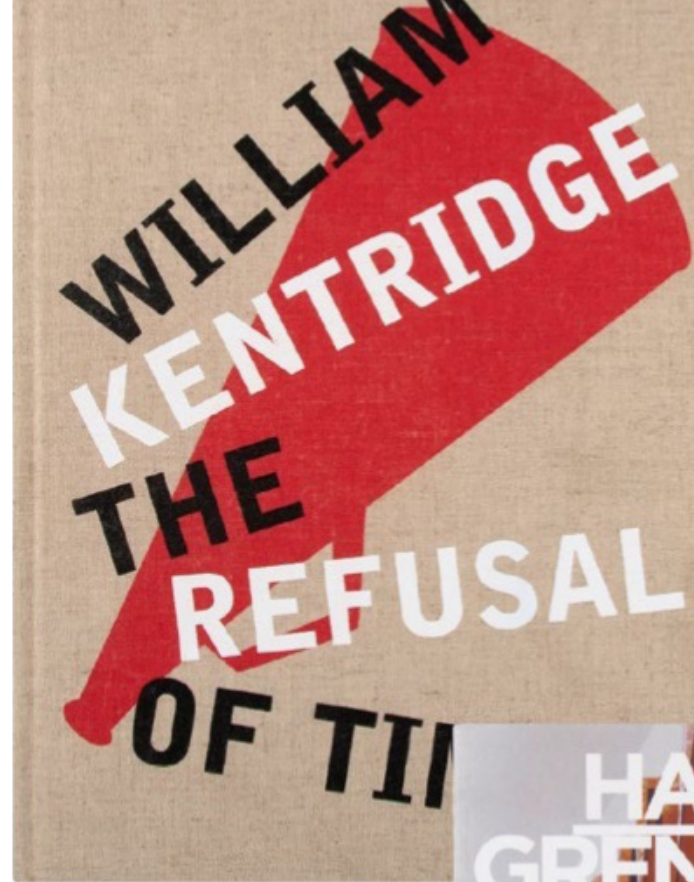
Pineapple Express

With only nine bedrooms available, Cape Town's new Pineapple House is a master class in exclusive African luxury. With pineapples being considered an expression of 'welcome', you can expect bold colours and vibrant patterns throughout, as well as an air of *joie de vivre* that makes this the city's most exciting new destination for visitors and locals alike. 🍍 pineapplehouse.co.za

INSIDER

THE SCOOP ON SHOPPING, STYLE, DESIGN & CULTURE

1 WeWork, the popular co-working hub, has opened its first outpost in Cape Town (its third in the country). 'We have incorporated the history and beauty of the city into the design of this new space,' says WeWork's interior design manager, Dan Usiskin. 'From locally inspired patterns and fabrics to its unique craftsmanship feel.' wework.com



3

From exhibition catalogues and monographs to rare editions and titles, Goodman Gallery's impressive art-book offering is exactly what your coffee table has been waiting for. goodman-gallery.com

The form of the 'Laguna' coffee table by OKHA - that's Spanish for 'lagoon' or 'pool' - is a sensual take on a still body of water, the legs rising above the flat surface like a mountainous landscape. okha.com

2



The March Style Checklist

Sustainable, collaborative and collectable – this month's edit ticks all the boxes



4

Uber collaborator and one of Joburg's most exciting creatives working today, Thabisa Mjo of Mash.T

Design Studio has released four new Afro-chic pendant lights that combine unusual shapes with beadwork.

📍 mashtdesignstudio.co.za



First made for Vergenoegd Wine Estate, outside of Stellenbosch, Handmade By Me's Delft-inspired rug is a brilliant take on Cape Dutch.

📍 handmadebyme.co.za

5

These crafted polymer-clay earrings from multidisciplinary design studio Lichen & Leaf are the perfect meeting of painterly colours and organic forms.

📍 lichenandleaf.com



7

Using an intricate honeycomb structure made of water-resistant paper fibres, pieces like this 'Skye' stool in pink are as sustainable as they are durable and stylish.

📍 paperfurn.co.za



8

Honouring Asian traditions, Chopard has released a limited-edition 18-carat rose gold Urushi lacquer-inspired timepiece, the L.U.C XP Urushi Year of the Rat.

📍 chopard.com





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Keeping it Surreal

At the intersection of architecture, art and the human condition you'll find the work of Venezuelan-born, London-based artist Adriana Jaros

TEXT PIET SMEDY

'SALVA BOFILL' IS A COLLABORATION WITH SPANISH PHOTOGRAPHER SALVA LÓPEZ AND FEATURES ONE OF SALVA'S ARCHITECTURAL IMAGES WITH ADRIANA'S COLOUR TREATMENTS

ADRIANA'S WORK WITH WOLKBERG CASTING STUDIO WON THEM THE AWARD FOR BEST STAND DESIGN AT 100% DESIGN SOUTH AFRICA LAST YEAR

T

here is a very dreamlike and almost de Chirico-esque quality to your work. Where do you draw inspiration from and what guides your process?

I guess the word 'dreamlike' does summarise what I am trying to create. I draw inspiration from architecture, interior spaces, light, shadow and colour, but also, and equally as important, from human connection.

I appeal to the sense of nostalgia and time. All, I think, are very related to the way we humans lead our lives.

Interiors and architecture are central in your designs, especially in

how you approach dimensionality and space in relation to colour.

Why is that?

There is something special, almost spiritual, about colour. I believe in the energy a colour emanates, I believe in the language of colour and its power to communicate so much more than meets the eye. I am passionate about interiors and architecture because they say so much about the character of their inhabitants; we fill them with things that reflect us or our own idea of ourselves. They speak both to culture and human connection and I see them as a direct link to how we create our own narratives.

With 'a sense of place and space' being a central theme in your work, how did your journey from Venezuela to London impact your creative approach?

My move to London has changed my work dramatically. As an artist, everything that affects you is reflected in your work and what you pour out into the world. More specifically, I would say, it had an effect on how I use colour. I used to work with primary colours and very bold shades, I think because of the weather in Venezuela and

the sunlight all year round. The light was intense and so were the shadows that bounce off of buildings in a way that just doesn't happen in London. People in Caracas love their colours loud and passionate and at times, severe. In many ways, London is the polar opposite. It is, of course, more grey and the lack of sunlight brought a new way of seeing and appreciating things. My use of colour is very different now. I deliberately look for weird combinations of muted, grey or brown hues. To

be completely honest, today I don't quite feel like I'm from London or Caracas anymore. I am a citizen of wherever I am in the world.

There is also an emotional resonance within these spaces that you create. Is this intentional? And, what do the pieces evoke within you?

I really love hearing that. Yes, my intention is to create an atmospheric and immersive experience. I think of life as a mix of dissonant feelings and experiences. I am not sure whether I am actively trying to





LEFT 'BALMORAL', A COMMISSION BY GLOBAL STREET ART IN COLLABORATION WITH WACOM, IS INSPIRED ADRIANA'S HOME IN CARACAS

ABOVE 'STRUCTURE', A COLLABORATION WITH STARBUCKS USING RECYCLED CUPS TO CREATE A BRUTALIST ARCHITECTURAL STRUCTURE



'PORTALE' WAS AN INSTALLATION CREATED IN COLLABORATION WITH KATE CROWLEY-GILBERT THAT EXHIBITED AT PALERMOUNO AT LAST YEAR'S FUORISALONE IN MILAN

LEFT 'CLEMENTE' IS A COLLABORATION WITH SPANISH PHOTOGRAPHER CLEMENTE VERGARA FEATURING ONE OF HIS IMAGES WITH ADRIANA'S COLOUR TREATMENT

convey any specific emotion except for what I feel and what pours out me unconsciously because that's what being a creative is all about. I would like to think I am in control although I honestly feel it is the spontaneity that drives me. I have found that we live and shape our lives through memories of intense experiences and, using my work, I hope I can create experiences that become other people's memories. Whether it is an interior space or even a print of a place, I love when people tell me how it is foreign but still familiar to them.

You collaborated with Wolkberg Casting Studio on a project that won Best Stand Design at 100% Design South Africa 2019. How did this come about?

I am such an advocate for collaborations. We all have different ways of thinking and problem solving, different skill

sets and knowledge to share. Every time I collaborate with another creative, I grow in so many different ways. In the case of Wolkberg Casting Studios, we created a tiled mural made up of tall archways. The project combined my visual style with a specialist material maker's – the perfect coming together of passion, design and craft. It is also an example of how collaborations can take your vision to others in a different part of the world that may have always felt so foreign and distant before.

What does craftsmanship mean to you?

It means doing what you love and, in the process, becoming it. It is a constant practice that turns your work into a design language, and hopefully, something that others can connect with. ■ **Adriana Jaros**

✉ adrianajaros.com



CONDÉ NAST
House & Garden

DESIGN DIRECTORY

2019 · 2020

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Feat of Clay

Tom Morris meets ceramic artist Andile Dyalvane during his residency at Bernard Leach's workshop in St Ives, where he has continued to draw upon his Xhosa heritage while also taking inspiration from the Cornish landscape and the tradition of British studio pottery



Cape. When the rains came, muddy gutters were created 'where we would play when we were boys, throwing the clay at each other'. The ceramic artist was born in Ngobozana, a village near Qobo-Qobo, and moved to Cape Town when he was 18 to study art. He then studied ceramic design at Nelson Mandela Metropolitan University before cofounding a studio, Imiso Ceramics, with Zizipho Poswa in 2006. He has completed many residencies and likes to bring new narratives and techniques to his work.

In addition to working with the tenmoku and shino glazes typically used at Leach Pottery, Andile has made these pots out of Cornish clay. 'For the first few coils, I have to get my fingertips to move differently,' he says. 'I usually take the clay out of the bag for a couple of minutes to dry it before I use it. Here, it takes longer because of the humidity – it rains a lot.'

Leach's pottery has also inspired in other ways: 'Next to the studio is a river, where they say all the seconds were thrown in Leach's day. I attempted to find some of the shards to embed them in the clay.' Andile used these and other objects to 'infuse my works with the energy of the past'. This fusion of cultures has gone beyond pottery. During his residency, Andile would gather other potters to participate in the ritual of iCamagu, involving song, dance, and the burning of herbs to cleanse the space in a practice of gratitude.

'It goes beyond ceramics: it's a spiritual collaboration,' says Trevyn

take these opportunities to experiment and explore new things. I like to find out what the environment has for me,' says ceramic artist Andile Dyalvane. He is sitting in the studio at Leach Pottery – a workshop in St Ives, England – founded by master potter Bernard Leach in 1920. Nearing the end of his two-month residency, Andile is reflecting on the body of work he has created. 'It's always good to be away from your day-to-day base.'

Deep involvement with cultural context and vernacular ceramic traditions has underpinned Andile's career. With his stoneware vessels, which range from 30 centimetres to 1.3 metres tall, he draws upon his Xhosa heritage and tells all manner of narratives. They are symbols imbued with meaning.

These new works produced at Leach Pottery are no different: their crude textures pay homage to the dongas (washed-out ravines) in which Andile used to play as a child in the Eastern

McGowan, cofounder of the Southern Guild gallery in Cape Town. 'South African designers are hand-led and narrative-rich, working with intimate stories and emotions.' Andile has collaborated with Southern Guild for a decade. Last year, the gallery showed three of his new pieces during its debut at the PAD London Art+Design in Berkeley Square. 'Andile immerses himself completely in a philosophical idea for a body of work,' says Trevyn. 'Everything is produced in this zone. He could be likened to an athlete.'

Andile's rural childhood inspired his first solo show at Southern Guild in 2017. A collection shown at Friedman Benda in New York the previous year was entitled 'Camagu', after the gratitude ritual he practices. 'I put myself in my work,' he says. 'My work evolves constantly because I evolve constantly.' ■

Imiso Ceramics 📞 imisoceramics.co.za

HOUSE AND GARDEN MARCH 2020

PREVIOUS PAGE
ANDILE IN THE
STUDIO AT LEACH
POTTERY IN
ST IVES, WHERE
HE HAS MADE
A SERIES OF
LARGE-SCALE
STONEWARE
VESSELS USING
LOCAL CORNISH
CLAY

LEFT AND RIGHT
ANDILE IN THE
FIRST STAGE OF
THE COILING
PROCESS. DURING
HIS RESIDENCY, HE
HAS BEEN USING
LEACH POTTERY
STONEWARE CLAY -
IT IS RICH IN IRON,
WHICH GIVES IT
A RED COLOUR. HE
USES A PIECE OF
WOOD COLLECTED
IN THE RIVER NEXT
TO THE STUDIO TO
CREATE TEXTURE
ON HIS PIECES

A woman with dark curly hair, wearing a white knit sweater and grey trousers, sits on a wooden chair in a studio. She is holding a blue and pink knitted object. In the background, there are wooden looms and colorful textiles.

FRANCES VAN
HASSELT, THE
CREATIVE MIND
BEHIND FRANCES
V. H MOHAIR RUGS

OPPOSITE PAGE
THE ANGORA
GOAT'S SOFT
YET DURABLE
FLEECE ARE THE
PERFECT FIBRE
FOR FRANCES'
CREATIONS

Dream weaver

From her studio in the Karoo to New York City, Frances van Hasselt's mohair rugs are the artisanal export to know

PHOTOGRAPHS SAMANTHA REINDERS

T

he Karoo may seem as desolate a place as they come but here, in the impossibly vast landscape, Frances van Hasselt has built something akin to an oasis. Well, a creative oasis that is, as you'll find no real abundance of water and lush greens here. Rather, in this dry region, she and a team of master weavers create some of South Africa's finest textiles, using Angora goat mohair.

Since making her debut in *House & Garden* in 2017, her company Frances V. H has grown considerably. She opened a small studio in Prince Albert (where her family's Angora goat farm is situated) and this space serves as a platform for collaborations and creative residencies. 'I also want it to be a space where clients and creatives from various backgrounds

can spend time in the Karoo,' she says, 'and get a sense of the landscape, the environment, and the animals.' It is this considered – and very calm – approach that has resonated with a large and diverse client base. 'We could not have asked for a better response,' she says. 'It has been a highlight building up a collection with like-minded people who all share an appreciation for the artisanal process, craftsmanship, quality raw materials and sustainable, local supply chains.' Frances adds that these clients encourage her and her team to play around and experiment with new

residency in Japan, and when we returned we adopted and adjusted some of the lessons we learned from our Japanese teachers.' Frances says it was through this collaboration that a wider discussion was started with a younger audience, 'and it is these people that care about what they wear as well as the ripple effect their buying power has.' It is something Frances has kept close to her heart while growing the business.

There has – since inception – been a powerful community aspect behind the Frances V. H brand. 'With a completely local supply chain, we create livelihoods and empower women in

'WE ARE COMMITTED TO PRESERVING AND DEVELOPING THE SKILLS OF TRADITIONAL TEXTILE WORKERS'

FRANCES VAN HASSELT

colours and compositions, and the resulting body of work speaks for itself.

The last two years also saw a collaboration with designer Leandi Mulder. Named FVHXLN, the collaboration is something Frances calls a dream project. 'We completed a textile

remote areas whilst preserving culture, indigenous knowledge and traditional craftsmanship.' Frances adds, 'at the core of what we do, we are committed to preserving and developing the skills of traditional textile workers.' ■

Frances V. H 📍 francesvh.com





FRANCES V. H
MOHAIR RUGS
ARE HAND-SPUN
IN THE KAROO



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FRANCIS' FIRST PROJECT IN THE US, XYLEM, IS A BUNDLED-PINE LOG PAVILION IN RURAL FISHTAIL, MONTANA



f

or architect Francis Kéré, last year marked a first. Though the former London Serpentine Pavilion winner has worked on projects across Africa, Asia and Europe, a bundled-pine log pavilion in rural Fishtail, Montana, became his first permanent structure in the Americas. Xylem, which was inaugurated last July at the Tippet Rise Art Center, is thoughtful, hyperlocal and sustainable, like all projects produced by Kéré Architecture. Nestled in a grove of aspen and cottonwood trees, Xylem is constructed of locally and sustainably sourced ponderosa and lodgepole pine and features a canopy of vertical logs, which filters shafts of light onto the seating areas. The seating elements' organic

shapes are inspired, in part, by forms of microscopic life, as well as the sinuous topography of the surrounding hills. Visitors to the pavilion are encouraged to contemplate the views, meditating in solitude. In keeping with the educational mission, Tippet Rise is also supporting Kéré Architecture in building environmentally sustainable and climatically appropriate schools in West Africa by funding the construction of a new school Francis has designed in his birthplace, the village of Gando in Burkina Faso. Opened in January, the Naaba Belem Goumma Secondary School, which is named after Francis's father, combines both modern and vernacular construction methods, the design showing how a low-tech, energy-saving and low-cost climatic concept can be



used in areas of extreme heat and drought. The main construction of the school campus is cast-in-place walls made of poured local clay mixed with concrete and aggregate. Double-skin roofs and facades made from clay, metal and local wood act to protect the interiors from damaging rains and winds, while an extensive landscaping program aims to introduce trees and vegetation, which will in time reinforce the surrounding soil against desertification. Consisting of a courtyard surrounded by several classroom modules, the Secondary School will accommodate approximately 1 000 students from Gando and its adjacent villages. ■

Kéré Architecture @ kere-architecture.com



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Heart Veld

In the small town of Prince Albert, one woman's passion for the Karoo landscape, and its unique vegetation, is in full bloom

DESIGN

KNOW-HOW AND DECOR DETAILS THAT MAKE THE LOOK



Prince Albert is famous for its olive oil, its artists and the Swartberg Pass. About a year ago I was asked to consult on a garden being built on the site of the old donkey pound on the outskirts of town. The garden was to be a magical desert garden, in tune with the Karoo landscape, installed slowly, season by season and using predominantly local plants.

I was enthralled. The property already had an appropriately sleek yoga studio and the low slung main house was being sensitively planned. At the heart of the space was the former donkey pound, its old stone walls lovingly restored, now enclosing a deck from which to welcome the sunrise.

The design essence of the garden fell almost immediately into place. A small natural lake was planned for the house to look over – it would be fringed with reeds and giant rocks and surrounded by undulating grasslands. Beyond that, we envisioned shady groves of trees underplanted with fine-textured, local Karoo bossies to blend into the greater landscape.

But where to obtain the plants we envisaged? Plants that would survive the harsh conditions, that were truly local and adapted to the specific drought conditions common to the area. That was when my client introduced me to Dr Sue Dean, plantswoman extraordinaire and keeper of the Karoo veld secrets.

Sue has lived in Prince Albert for over three decades. In 2005 she and her husband bought a large piece of land outside the

town that is now the Wolvekraal Nature Reserve – home to extremely rare species of succulent Karoo plants such as the Prince Albert vygie, (*Bijlia dilitata*), Prince Albert tongue-leaved vygie (*Glottiphyllum neili*) and the Noord vygie (*Cylindrophyllum tugwellii*). Walking quietly across the veld with Sue is an eye-opening experience. She knows the fascinating geology and history of the area, the birds, insects and wildlife and how they all fit, intimately, together. She shows you the big issues – how the climate warming, as well as the pressure of an increasing local population, is affecting the landscape. And the small things – spiders that make traps that imitate buck spoor and karee fence posts in place for taxation purposes during colonial times. But, joy of joys, she knows every plant intimately, has observed them over years and now grows many of them.

She has a nursery in the town, where she sells many of the plants she grows. It's a wonderland of waterwise plants. She has a vast selection of pelargoniums, including the most beautiful species such as *Pelargonium tetragonum*, trees, shrubs and a range of wild grasses which she uses for the grassland restoration projects she guides. A few lucky interns from Nelson Mandela University are part of her many projects and I am lucky enough to now be collaborating with her on creating a magical desert garden in Prince Albert. Sue has made the Karoo vegetation her life's work, I see her as one of our national treasures. ■

Renu Karoo Veld Restoration 📞 renu-karoo.co.za



PREVIOUS SPREAD
THE DRAMATIC QUARTZITIC SANDSTONE FORMATIONS OF THE SWARTBERG PASS SUPPORT A FASCINATING VARIETY OF PRISTINE MOUNTAIN FYNBOS. *CRASSULA ARBORESCENT*, COINED 'KARKAI' BY THE LOCALS OF THE AREA, IS SPECIFICALLY ADAPTED TO THE SEMI-SHADED, ROCKY CONDITIONS

CLOCKWISE, FROM FAR LEFT
THE FENCES AT WOLWEKRAAL DATE BACK TO 1905 AND 1912; DROUGHT TOLERANT PLANTS SUCH AS *PTERONIA INCANA*, COMMONLY KNOW AS 'ASBOS' OR 'WILD LAVENDER' AND RESTORED WALLS OF THE DONKEY POUND; THE YOGA STUDIO AMONGST THE FLOWERING ALOES; A CLOSER LOOK AT THE DONKEY POUND'S RESTORED WALLS



“ Sue has made the Karoo vegetation her life’s work, I see her as one of our national treasures ”

FRANCESCA WATSON

SUE LEADS AN EARLY MORNING WALK THROUGH THE WOLWEKRAAL NATURE RESERVE WHERE CONDITIONS SUCH AS WATER SCARCITY AND TEMPERATURE EXTREMES HAVE CREATED A UNIQUE BIODIVERSITY AND SPECIALISED GROUP OF PLANT SPECIES



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Totally floored

From major overhauls to quick tricks, we showcase this year's flooring favourites

Big little tiles

Small geometric tiles make a big impact and create the illusion of a larger floor space. For city-dwelling homeowners, this is an indispensable tool to maximise the feeling of space. In this apartment, LIS Design Studio transformed what was a compact city apartment into a functional space that feels open, airy and relaxed.

 @lisdesignstudio

A grand affair

With wood flooring, there are virtually endless options when it comes to pattern. Departing from classic looks is the ideal way to help individualise a space. An enlarged, exaggerated parquet helps reflect light and showcase the natural beauty of hardwood flooring. In this studio, Dinesen laid down oak planks in a parquet fashion but at 67.5 centimetres. Treated with a natural-oil finish, the floor lends itself to the creative space. Dinesen is available through Domum South Africa.

 domum.co.za





Step up

A complete flooring overhaul can be done in surprisingly little time, with pre-assembled wooden panels. Intricate patterns in beautiful finishes can be laid down in a matter of a day. In this Bantry Bay home, Oggie Flooring created a mesmerising pattern with FSC European Oak planks with a Woca Denmark Diamond Oil finish, which helps create the bleached, muted quality.

 oggieflooring.com ►

- 1. HAKWOOD 'COLONIAL' PLANKS WITH HEAVY KNOTS, **BESTWOOD**;
- 2. OAK TOP FACE PANEL WITH HDF CORE, **FINFLOOR**;
- 3. HAKWOOD 'RUSTIC' EUROPEAN OAK, **BESTWOOD**;
- 4. OAK TOP FACE PLANKS WITH HERRINGBONE PATTERN, **FINFLOOR**

IN THIS GUEST HOUSE, DESIGNERS CRISTINA DOMÍNGUEZ LUCAS AND FERNANDO HERNÁNDEZ-GIL USED TEXTURAL TILES IN A DESATURATED, BRICK-RED TONE TO BRING CHARACTER AND DEPTH TO THE ROOM; RIGHT: LA POKE RESTAURANT DESIGNED BY ESTER BRUZKUS ARCHITECKEN; FAR RIGHT: RUG BY KELLY WEARSTLER FOR THE RUG COMPANY

Hard feelings

Textural floors add warmth and dimension to a space, helping to negate the need to decorate heavily. Moreover, hard, textural surfaces are often the most durable flooring solution, as is the case with Quartz Carpet, a system that uses the finest natural stones that are UV- and stain-resistant. quartzcarpet.co.za ▶



1

2



1. 'LENE' TILE IN GREEN, FROM R900, WOLKBERG; 2. SEAMLESS STONE FLOORING IN CINNAMON, POR, QUARTZ CARPET; 3. 'THE CLASSIC' TILE IN BLUE-GREY, ROM 1 705, OPIA DESIGN



3



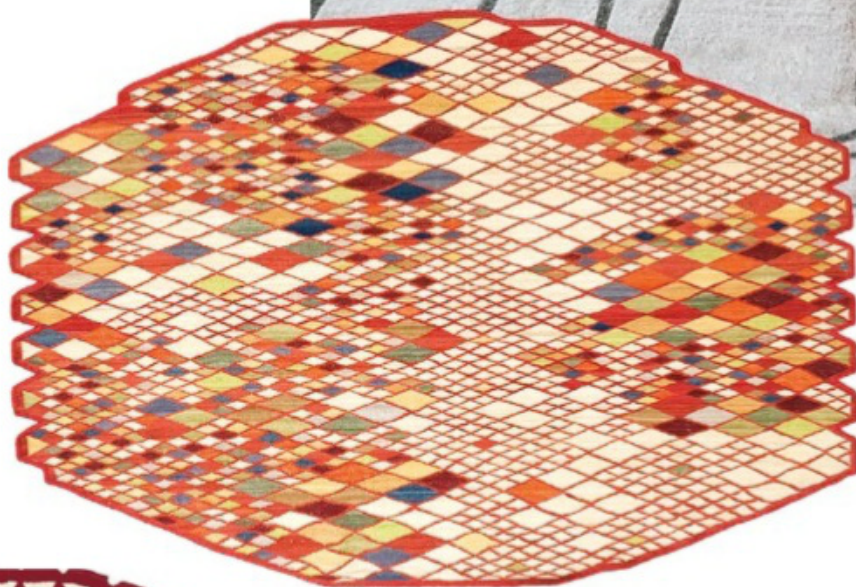


4



5

4. 'THE COLOURFUL
BLOCKS' HANDWOVEN
RUG, R24 000, MAE
ARTISAN RUGS;
5. ROUND COLOURED
LEATHER RUG, R7 119,
KARE DESIGN



6



7



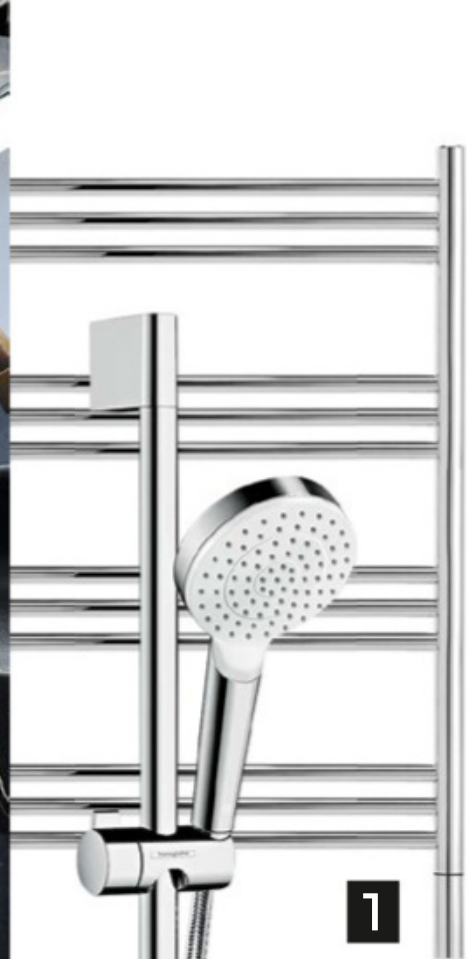
8

6. NANIMARQUINA
'LOSANGES' RUG,
FROM R88 367, MOMA
DESIGN STORE
7. 'PARIS PANAME' RUG,
POR, ROCHE BOBOIS;
8. NANIMARQUINA
'RANGOLI' RUG, POR,
CRÉMA DESIGN

A softer touch

When introducing a rug into a space, choose one in a size that clearly demarcates an area. This helps the room look and feel bigger and more spacious. Handwoven rugs are usually more durable and easier to maintain, like the flatwoven Kelim varieties from Mae Artisan Rugs. ■

maerugs.com



2

1. JEEVES 'SIENNA' STAINLESS STEEL HEATED RAIL, R4 539, ITALTILE;
2. 'CROMETTA 85' OVERHEAD SHOWER, FROM R859, HANSGROHE;
3. EVOX 'CASCADA' HIGH BASIN MIXER, R999.99, TILE AFRICA; 4. LAUFEN TINTED RAIL, R2 009, ITALTILE;
5. BASIN MIXER WITH RIBBON DESIGN IN CHROME, POR, KOHLER

BATHROOM BREAK

Functionality gets a facelift with showstopping interior design



HANDY WORK



These double Falper sinks increase the visual appeal of the bathroom while being the perfect time-savers too, giving two people room to use them simultaneously.

🔗 lavo.co.za



A square wall-mounted sink, like this one by Agape, is ideal for smaller bathrooms, more so if you refuse to compromise on functionality and aesthetic appeal.

🔗 flushbathrooms.co.za



Task lighting elevates the overall appearance of a bathroom, especially when placed on either side of a mirror. Your morning beauty or grooming routine will be easier, too.

🔗 newport.co.za



Water conservation is on everyone's minds, so a hand-held showerhead helps you use the precious resource sparingly while minimising the need for complicated plumbing.

🔗 italtile.co.za

FACE VALUE



Striking wallpaper breathed new life into this bathroom designed by West One. Vinyl is long-lasting and best for withstanding water and soap.

🔗 westonebathrooms.com



Polished chrome and high-gloss materials are perfect for guest bathrooms where there are usually not many users. The pieces will retain their lustre for longer.

🔗 kartell.com



A floating bathroom cabinet helps reduce clutter, plus it allows for a lot of surface space for keeping electronics and skincare products within easy reach.

🔗 africa.kohler.com



If your bathroom is small, create the illusion of space with a pedestal sink. Consider Laufen's modern take on functional design as an investment as much as it is a refresh.

🔗 laufen.com



For this renovation project, designers from Marcenta Testa kept the bathroom's elements functional, but by including unexpected materials and eye-catching details, the space is now both modern and reminiscent of its 1940s heritage.

🔗 marcenta-testa.it

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AN ARRANGEMENT
OF POPPIES, PALM
INFLORESCENCE,
DATES AND YELLOW
DATURA BLOOMS



TEXT: PIET SMEDY; PHOTOGRAPHS: COURTESY OF ISA ISA

Weird science

From her studio in Los Angeles, floral designer Sophia Moreno-Bunge has an unusual take on an age-old tradition

Although I haven't formally studied ikebana, I feel my work aligns with many of the practices of ikebana, such as mindfulness and consideration, which are a big part of my process,' says Sophia Moreno-Bunge, the Buenos Aires-born, Los Angeles-based floral designer whose weird, whimsical arrangements are redefining an age-old craft. 'Attention to the materials and their provenance, the space within which we are working, the person we are designing for, the season we are in, the landscape around us – these are all important elements that I think about. What I love about ikebana is the attention to detail, to history, to harmony and to technicality. What results is a poetry that I hope to also find in my work.'

Now in its fifth year, her company Isa Isa (named after her grandmothers, both named Isabel) has firmly established Sophia as the designer's designer, with her arrangements placing an emphasis on locally sourced elements in unusual pairings. 'I'm constantly just playing around with materials. I love contrasts – light and dark, floral and botanical, a dry brittle grass or artichoke flower alongside a vibrant bloom. It just sparks more imagination and more feeling to pair odd things together,' she explains of her approach to design.

For Sophia, her experiences growing up in South America continue to serve as the starting point of her creative vision. 'There's a rustic and simple elegance to Argentina that has been a huge inspiration to me – I had a very outdoorsy and family centred

life,' she says. 'Patagonian summers where we'd spend all day at the lake making weird driftwood sculptures and collecting special rocks, tall pampas grasses at my grandmother's farm, bundles of gardenia in summer.' The move to Los Angeles had a similar impact on her, albeit in completely the opposite way. 'Los Angeles is has such a varied and strange landscape – from tropical and colourful trees lining the streets to dry desert landscapes and ocean views,' she explains. 'I love thinking about these elements in my designs; golden grasses, bright pink silk floss trees, black seaweed – it has so much going on.'

Of course, you don't get to be a disruptor by only focusing on the past – and Sophia is already exploring new ways of thinking. 'I'm very inspired by movement and shape, negative space, and work that feels at times effortless and in other moments very intentional,' she muses.

And it's not only about the florals, as Sophia is quick to point out she's on the hunt for a new type of ceramic to hold her fantastical creations. 'I had a long moment with coloured glass,' she explains, 'and while I still love these, I've been gravitating towards more odd-shaped pieces lately. I like weird shapes, big vessels with small openings and small vessels with big flowers.' In every way this makes perfect sense when considering Sophia's creative modus operandi: embrace the unusual, dare to defy convention and stay true to the vision behind your craft. ■ **ISA ISA**
📍 isafloreal.com



DRY GRASSES
AND HOLLYHOCK



What I love
about ikebana
is the attention
to detail, to
history, to
harmony

ABOVE DRY EUCALYPTUS
AND ROSE VINE,
A RAINTREE POD AND
FOUND SEA MATERIALS

RIGHT CITRUS, PALM
INFLORESCENCE
AND ORCHIDS



#11: DAYLIGHTING: Light and dark spaces

'Daylighting' refers to the use of natural light in architecture, be it brilliant sunlight, or muted, shadowy light. For a room in a house to work well, it has to be well lit – get this wrong, and it will never feel right. Humans are phototrophic, which means we move towards the light. As such, there is a directional element created by pools of light as we gravitate towards it. If used correctly, light can dictate the ease of flow throughout the building. A rule of thumb is that any key node in the circulation of a house (entrances, stairs and seating areas) should be flooded with light that maps out your route as you move from one area to the next [1]. Make other areas darker to provide contrast.

Variation in light intensity is essential. Think of your house as having a personality: sometimes its demeanour is bright and happy, and at other times it is quieter and in need of refuge. Some rooms need brightening, and others need cooling and darkening – and some must be adaptable to include a little of both. Here are some points to consider when planning the light gradient in a build or renovation:

■ We are fortunate in the southern hemisphere to be able to optimise bright north light, but it is a mistaken assumption that every room in a house should bask in full light.

A darker room is equally important. For example, a shaded courtyard next to a north-facing room offers respite when it gets too hot or bright [2].

■ In houses with lots of natural light, small living areas on the south side offer on hot days. This could be a beautiful wide passage with a bench that connects the north-facing bedrooms [3].

■ Often, the south-facing rooms are

reserved for services. Some rooms are better dark and cocooning – a study that has only one access door, for example. Do not allow these rooms to spill out into other living areas that are better infused with light [4].

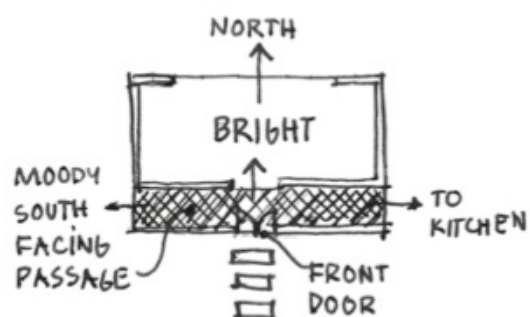
■ As much as it is important to create areas of refuge, it can be a challenge to bring light into darker areas that call for it. The centre of a big, square building often lacks light. In older, classic buildings, such as Victorian, living rooms were often built on the south side. If this is the case, you can create pools of light by installing skylights.

■ Some rooms need to have a range of light palettes – you have to think of artificial solutions that do not just rely on natural light and how you let it in (or shut it out). In smaller buildings, there may be rooms that have more than one function: you may want one to be bright and sunny for day-to-day living, but more cocooning on wintry nights. Blinds allow you to shift the light intensity instantly. ■

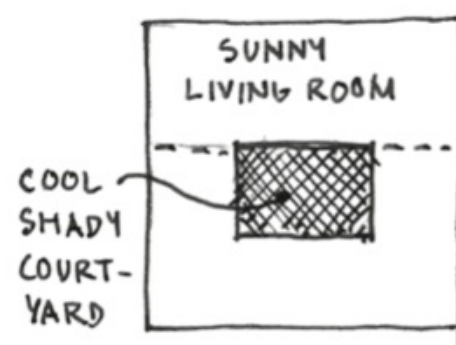
📧 newmanarchitects.co.za

📱 @newman_architecture_design

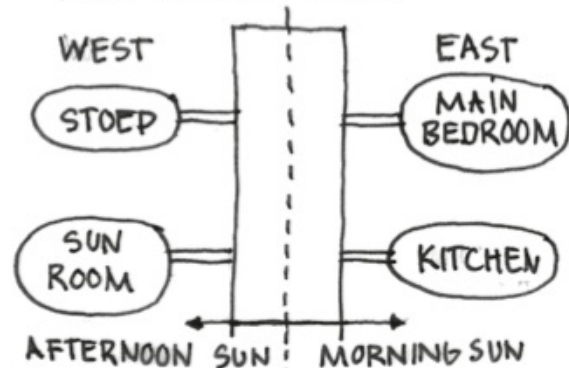
• CONTRAST



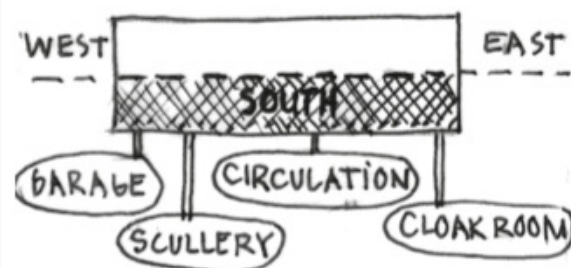
• REFUGE



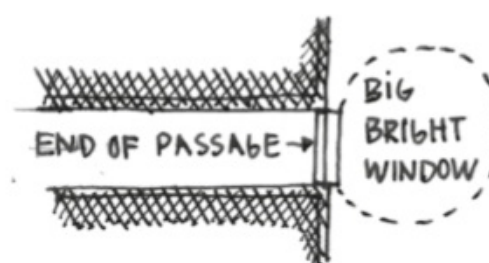
• THE BRIGHT SIDE



• THE DARK SIDE



• DESTINATION

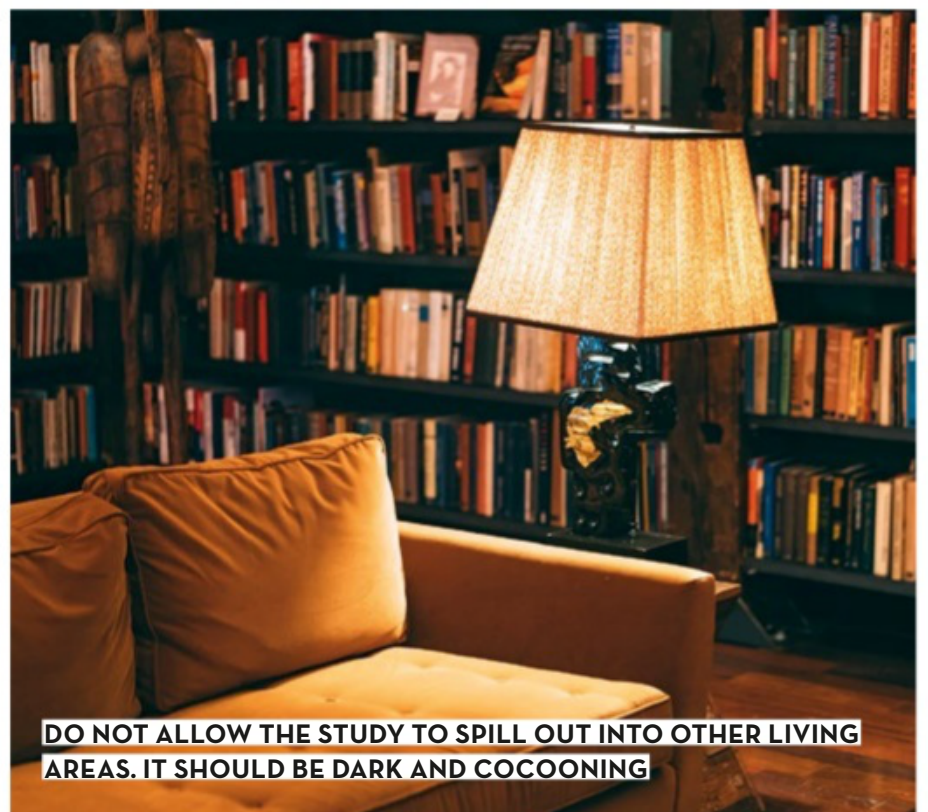




IN OLDER, CLASSIC BUILDINGS, SUCH AS VICTORIAN, CREATE POOLS OF LIGHT BY INSTALLING SKYLIGHTS



A SHADED COURTYARD OFFERS RESPITE WHEN A NORTH-FACING ROOM GETS TOO HOT



DO NOT ALLOW THE STUDY TO SPILL OUT INTO OTHER LIVING AREAS. IT SHOULD BE DARK AND COCOONING



ROOMS CAN DOUBLE UP IN FUNCTIONALITY: BRIGHT AND SUNNY FOR DAY-TO-DAY LIVING AND AT OTHER TIMES ENVELOPING



A BEAUTIFUL WIDE PASSAGE WITH A BENCH CONNECTS THE BEDROOMS

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TIMBER IN THE
CAPE TOWN HOME
OF ARCHITECT
JAN-HEYN VORSTER
Full story overleaf

THE EDIT

SUPERB HOMES AND STYLISH GARDENS



BREATHTAKING VIEWS
OVER THE ATLANTIC
FROM THE OUTSIDE
LOUNGE AND POOL
AREA OF THIS
CLIFTON HOME

life as a house

A project years in the making, the house – and garden – of architect Jan-Heyn Vorster and his partner reflects their dedication to detail and commitment to craftsmanship

TEXT PIET SMEDY & HEIDI BERTISH
PHOTOGRAPHS GREG COX





there

are few things more interesting – perhaps, even, character revealing – than visiting an architect’s house. Popular psychology (no doubt encouraged by an innumerable list of BuzzFeed quizzes) would have us believe that the way we decorate our homes reveals a lot about who we are but, in this case, it’s not just what’s inside – it’s the whole building. Situated in Clifton, with pinch-yourself views over the Atlantic, the story of this house is six years in the making.

‘We’d been living in a house on the plot for about two years before we started work on this house,’ explains homeowner Jan-Heyn Vorster of Cape Town-based architectural firm Malan Vorster Architecture, Interior Design, which he cofounded with his business partner Pieter Malan (who also worked closely with Jay-Heyn on the design of the home). ‘That gave us insight into how weather and light on the site worked as well as a bit of time to figure out how we wanted the house positioned.’ The first thing they noted was that, while the original building had a garage situated on street level and a steep staircase leading to up to the house, in the rebuild an elevator would be installed, offering direct access from the garage to the multiple levels of the new home. This came with the added challenge of excavating deep into the mountainside (anyone familiar with Clifton’s topography knows that the majority of sites are on steep



inclines, one of the contributors to their stunning views) to feasibly install the lift shaft. The other thing that Jan-Heyn and his partner decided was that their home would not follow conventional Atlantic Seaboard orientation. Perhaps more than anything else, the two years spent living on the site taught them one thing: their home was not going to be a “glorified viewing platform”. ‘Most of the houses here face due west but we designed the house around a north-facing courtyard and pool,’ Jan-Heyn explains. ‘In the afternoon you can drop the blinds on the western side but still have views, and light, through the north-facing glazed façades. It’s just much more pleasant to live like that.’

That may, in fact, be the home’s clearest objective: maximising quality of life through an acute attention to the details. Nowhere does that become more apparent than when the sun is out and the house seems to open up entirely. ‘It sounds cliché, but we really had to consider the boundaries between inside and outside and how to make these as fluid as possible,’ says Jan-Heyn. ‘As such, the design became more of a pavilion than an enclosed structure.’ ►

‘You can’t separate the architecture from the interiors, in fact, sometimes the interiors are even more important’

JAN-HEYN VORSTER

CLOCKWISE, FROM TOP LEFT THE DOUBLE-VOLUME ENTRANCE HALL, FEATURING A WORK BY WILLIAM KENTRIDGE, CONNECTS THE VARIOUS LIVING SPACES; FRENCH OAK AND WESTERN

RED CEDAR WERE USED THROUGHOUT THE PROJECT; THE OPEN-PLAN KITCHEN FEATURES HAND-CRAFTED JOINERY; THE LIVING ROOM OPENS UP COMPLETELY TO THE OUTDOOR AREAS





This theme of cohesion continues inside. Jan-Heyn describes the house's blueprint as three blocks – the living room with the master bedroom above, the kitchen with the lounge and study above, dining room with guest bedroom above – connected by the central double-volume lobby. 'It's so much more social,' says Jan-Heyn. 'If my partner is cooking downstairs and I'm upstairs in the study we still have that sense of connection.' The volumes of space are given a similar intimate treatment. From the entrance, guests are led into living areas with lower volumes. 'We didn't want vast, oversized rooms. It was important that the spaces retain a domestic scale.'

There is an undeniable sense of materiality within the home, humble timber and concrete are elevated to an art, carefully crafted and transformed. 'We used French oak for the cabinetry and western red cedar for external cladding,' says Jan-Heyn. 'We wanted to keep the palette neutral and controlled throughout.' Once again there is a feeling of cohesion and connection – between materials, as well as between exterior and interior elements. 'You can't separate the architecture from the interiors, in fact, sometimes the interiors are

even more important because that's what you engage with every day,' he continues. 'As such, they received a lot of attention, especially in terms of creating something timeless. To do that, you can't be seduced by trends. 'My partner was quite adamant about the decor, I think he was scared I was going to decorate the home in a minimalist manner,' laughs Jan-Heyn. 'He wanted to soften things up and make the rooms feel comfortable. We sought out the help of a good friend, interiordesigner Ian Hannay-Robertson to assist with the selection of key furniture pieces,' but Jan-Heyn confesses that the process of layering these spaces and achieving this goal took months of refining. 'We didn't just go out and buy a bunch of pieces,' he says, 'the interiors dictate what they need and, in a way, they are the final link in the architecture-interiors chain.'

And when it comes to their art collection, the homeowners are no less particular. Guests stepping into the entrance hall are greeted by a larger-than-life work by William Kentridge, immediately signalling: when it comes to art, this house is serious. 'Art, for me, needs to have a graphic element but, more importantly, it needs to



CLOCKWISE, FROM LEFT **THE MASTER BEDROOM OPENS TO A BALCONY AREA SURROUNDED BY ROSEMARY; THE MASTER BATHROOM; A QUIET SEATING AREA OUTSIDE THE GUEST BATHROOM**



have meaning – it's not just for the sake of decor,' says Jan-Heyn. And that is, perhaps, the most character revealing aspect of this house and its owners – here craftsmanship, individuality and attention to detail aren't just themes, but a lifestyle.

A lifestyle that certainly extends to the landscaping, where Jan-Heyn tasked architect-turned-garden designer Mary Maurel with finding synergy between the architecture with the greenery. 'It's all about interconnecting things,' he says. 'That's the exciting part of design – that's where you create character and depth.' ■ **Malan-Vorster Architecture, Interior Design** 📍 malanvorster.co.za





'DÉTENTE' 3-SEAT
SOFA-BED, POR,
ROCHE BOBOIS



'It's all about interconnecting things. That's the exciting part of design, that's where you create character and depth'

JAN-HEYN VORSTER

UNTITLED (ALMOST DON'T TREMBLE), WILLIAM KENTRIDGE, 2019, INDIAN INK ON FOUND PAGES, POR, GOODMAN GALLERY

ALESSI GRAVE STOVETOP KETTLE, R2 789, @HOME

'CAPA' METAL STOOL, R6 995, WEYLANDTS

AËSOP 'ISTROS AROMATIQUE' ROOM SPRAY, R770, LOADING BAY

RADIANT LIGHTING 'PF203' PENDANT LIGHT, R1 740, GLO LIGHTING

'V&B CERAMIC 1', POR, VORSTER & BRAYE

'V&B CERAMIC 2', POR, VORSTER & BRAYE

SHOU SUGI BAN BOWL, R7 188, EGG DESIGNS





HIGH LEVEL PLANTERS AROUND THE UPPER STOREY PLANTED WITH TUMBLING ROSEMARY SOFTEN THE FACADE AND MERGE GARDEN AND BUILDING. LOCAL SCREENING TREE, CABBAGE TREE (*CUSSONIA SPICATA*) THRIVES IN SALT LADEN AIR ALONG THE COAST; (OPPOSITE TOP LEFT), EVERGREEN SEDGE GRASS - TUFTED JUNCUS EFFUSES, (OPPOSITE BOTTOM), SEATING DECKS OFF THE FRONT OF THE HOUSE 'FLOAT' ABOVE A MIX OF SOFT WEEPING ANTHERICUM GRASS (*CHLOROPHYTUM SAUNDERSAIE*) AND AFRICAN GRASS ALOES.



Taking her lead from the architecture of the home, designer Mary Maurel's ultimate intention for the garden was to create an outdoor space that complemented, softened and enhanced the home.



‘For me it’s about understanding the interior spaces, engaging with them in such a way that you know what is needed beyond them,’ she says. ‘I’m constantly looking outwards from within the home, and into the home from the outside. By doing this, I get to grips with the spatial and visual connections between the two.’

Positioning the house at the back of the site allowed for a front garden that capitalised on boundless views of the Atlantic Ocean. However, a footprint relatively close to the remaining property boundaries left three corridors of limited space along the back and sides of the property with which to garden – all of which had views and access from inside the home. A challenge by anyone’s standards. It was fundamental that the garden became an intimate extension of the indoors and finessed with the same level of detail.

‘The result,’ says Mary, ‘was a garden with three distinct spaces, each unique in feeling and function, yet with a cohesion that spoke back to the house in terms of materials and style.’ The steep, linear entrance on the southern side of the home is now abundant with tumbling, green sedums in sleek planters. ▶



LEMON THYME (THYMUS X CITRIODORUS)



CELERY (APIUM GRAVEOLENS)



LEEKS (ALLIUM PORRUM)



GREEN CHILLI (CAPSICUM ANNUUM)



ROWS OF VEGETABLES AND HERBS IN BESPOKE CORTEN STEEL PLANTERS



LIME TREE



BROCCOLI PLANT (BRASSICA OLERACEA VAR. ITALICA)



FAIRY STARS (DYSCHORISTE SETIGERA)



ROWS OF LEEK, BASIL AND CELERY



Eat your garden

The design thinking and functional layers of this kitchen garden.

The garden is designed to perform a variety of functions – first and foremost – as a daily supply of fresh vegetables and herbs for the kitchen, as well as a beautifully detailed screen

for a hard-working service area. The raised corten steel planter and row of fragrant limes trees disguise a service area with washing line, staff quarters and private lawn – used mostly by the homeowners’ adored Italian greyhounds. It is focal and as such is expected to look good throughout the year, which poses the obvious challenges for a seasonal garden with characteristic down time when not in fruit or flower. The solve

is in the proportions and graphic shape of the planter which provides necessary structure – as do important structural detailing such as the vertical bamboo vegetable supports and well-defined rows of vegetables. Black slate pavers are interplanted with *Viola hederacea* which is delightful to walk on bare foot and softens with a pattern of green. See opposite page for a fail-safe guide to rewarding vegetables and herbs to try.



Walk on water

In conversation with garden designer Mary Maurel, we get her take on creating focal areas and maximising garden available space.

'I get excited by challenging spaces and love the level of consideration required for tight garden spaces,' says Mary. It's so important to maximize available outdoor space and allow

the garden to be an extension of the the home. The spaces should flow and feel harmonious. 'The water wall and pond is probably the most obvious example of this in the garden as it reflects the building in scale and proportion and leads the eye from the interior and into the exterior,' says Mary. The materials of the garden also work coherently with the materials of the house. For example, the stonework – bush hammered granite pavers over the Koi pond and interplanted slate

pavers, complement the stone work on the facade of the house. The colours and textures are consistent and the planted wall and water provide a dramatic visual point. The best plants to create a water wall effect are Ornamental orchids with cascading Swamp lobelia (*Lobelia anceps*) and *Crassula fragilis* (top left); lime green Maiden hair fern, sedge grass, *Carex clavate* (top right) and miniature papyrus (*Cypripedium*) (bottom right).



‘It’s about understanding the interior spaces, engaging with them in such a way that you know what is needed beyond them’

MARY MAUREL

‘I strive to make entrances look great all year, and recommend working predominately with evergreen planting to do this,’ advises Mary. The kitchen garden with feature water wall and pond is focal from within the home and contains a much-loved vegetable garden, as well as discrete service area separated by a level change and screened by a row of fragrant lime trees.

The sheltered main garden and pool is overlooked by decks off the house that float above the garden - cleverly accentuated by planting wispy grasses and African grass aloes beneath them. After numerous visits to the tree nursery, homeowner Jan-Heyn and Mary selected the holly oak, one of Mary’s favourite screening trees for privacy along the property boundaries and camphor bush to screen the pool, both chosen for their ability to thrive in salty sea air. ‘We love that the garden truly feels like a natural extension of the interior spaces – architectural in design and yet relaxed and not precious in terms of plant selection,’ says Jan-Heyn. ■ **Mary Maurel Gardens**

📞 marymaurelgardens.co.za





PLAYING IT COOL

A neglected Victorian-era cottage in Sydney is transformed into a light-filled, contemporary-classic family home

TEXT KARINE MONIÉ PHOTOGRAPHER TOM FERGUSON





LEFT AN ARTWORK BY SHANE DUNN HANGS ABOVE A LOW TABLE WITH CERAMICS AND BRONZE VESSELS

PREVIOUS SPREAD THE 'NEPTUNE' CHAIR BY ARFLEX IS FROM POLIFORM WHILE THE 'MALAWI' RUG IS FROM ARMADILLO & CO. ABOVE THE FIREPLACE IS AN ARTWORK BY DAVID BAND AND, ABOVE THE PEDESTAL, A PIECE BY MARIA KOSTAREVA



Southeast of Sydney in the neighbourhood of Darling Point, this 230-square-metre project consisted of remodelling an old cottage from the Victorian era, adding more space to provide its dwellers (a couple with three children) with a contemporary lifestyle.

The team behind Australian studio Alexander & Co. – led by principal Jeremy Bull – found a house in poor condition, which had not been renovated since the 1970s. The property had a lot of charm but was not functional. The architects and designers at Alexander & Co. reorganised all the spaces to create a better sense of flow on one side and pay tribute to the spirit of the place on the other.

On the exterior, where the white-painted brick structure was preserved, a small path adorned with blue-and-white geometric patterns leads to the entrance. Following the hall, which acts as a transitional space, the main living areas occupy the ground floor. The staircase was relocated to invite more natural light inside and improve the continuity between the different areas. 'Our ambition was to pay homage to a traditional grand home within a limited footprint,' says Jeremy. Alexander & Co. played with several historic references – such as the application of traditional paved limestone floors in the kitchen – but with a contemporary interpretation. 'The project is beautiful in its exploration of finding the contemporary and grand within what is historic and compact, youthful but also reverential.'

The importance of textures (such as linen), the handmade and the robust spirit of the house in terms of materiality are ►

‘Our ambition was to pay homage to a traditional grand home within a limited footprint’

JEREMY BULL

RIGHT THE ‘KALOS’ ARMCHAIR IS FROM MAXALTO AND THE VASES ARE FROM SPENCE & LYDA AND PLANET

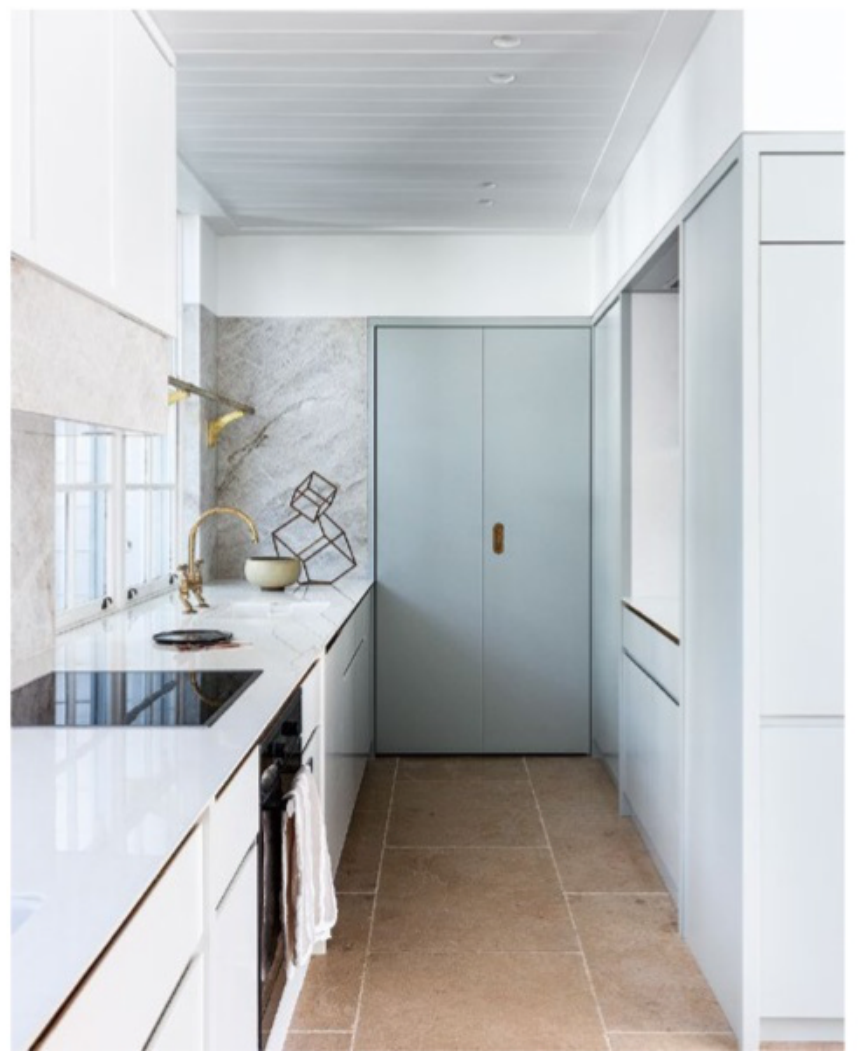




reflected through the elegant design. All surfaces were carefully considered; materials are authentic and brass details add a refined touch. In this four-bedroom, two-bath home built on a small plot, the proportions are perfect.

The limited colour palette expresses peacefulness and timelessness, which is particularly present in the airy living room where three French pivot doors open up to the terrace. In the dining room, which gives the feeling of being in a winter garden, a table for ten allows the owners to enjoy pleasant moments with their family and friends. The three children's bedrooms and the couple's master bedroom are located on the upper level. This clear separation between public and private areas helps to create a warm home and a tranquil refuge at the same time.

In this house, classic pieces of design by masters such as Charlotte Perriand, Gio Ponti and Warren Platner combine with furniture and accessories by contemporary designers including Tom Dixon and Neri&Hu, as well as Armadillo & Co hand-woven rugs for a tactile effect. According to Jeremy, who considered every gesture and element to highlight refinement and authenticity, 'this project is a delicate and slightly feminine study in the role of the contemporary classic'. ■



‘This project is a delicate and slightly feminine study in the role of the contemporary classic’

JEREMY BULL

CLOCKWISE, FROM TOP LEFT IN THIS HOUSE, LIVING SPACES OPEN OUTWARDS; THE HOME PERFECTLY CAPTURES THE BALANCE OF CLASSIC STYLE AND CONTEMPORARY DESIGN;

THE LIVING ROOM OPENS UP TO WELCOME THE OUTDOORS IN; IN THE KITCHEN, MUCH LIKE THE REST OF THE HOUSE, THE COLOUR PALETTE IS LIGHT AND THE LINES ARE REFINED







'FORMENTERA' SOFA,
R28 000, TONIC DESIGN



FLOS 'IC LIGHT'
TABLE LAMP,
R9 103,
CRÉMA DESIGN

The neutral colour
palette makes for
a practical,
timeless look



&TRADITION 'PALETTE' DESK,
R42 592, CRÉMA DESIGN



'ALANE' CERAMIC
ROUND BOTTLE IN
WHITE, R1 250,
LA GRANGE
INTERIORS



STRIPE TERRACOTTA
VASE, R65, @HOME



A026/2013 BY ANDRZEJ
URBANSKI, SPRAY PAINT
ON CANVAS, FRAMED,
R28 000, EVERARD
READ GALLERY



'DRAGONFLY'
LOUNGE CHAIR,
R11 900,
LA GRANGE
INTERIORS



PLASCON PAINT
IN GRAAFF-REINET
B3-C2-3, FROM R179,
BUILDERS WAREHOUSE

'CHAISE' BATH ON
VICTORIAN FEET,
R20 000, VICTORIAN
BATHROOMS

Modernist Talking

In Cape Town,
the Californian
midcentury home
of designer Jo
Springthorpe is
faithfully restored

TEXT TONI TORRECILLAS
PHOTOGRAPHS MONTSE GARRIGA





THE LIVING ROOM, INSPIRED BY ARCHITECT RICHARD NEUTRA, HAS AN OREGON PINE CEILING AND WHITE WALLS. THE SWEDISH SOFA, NESTING TABLES AND LEATHER ARMCHAIRS ARE ALL FROM PIER RABE ANTIQUES, THE COFFEE TABLE IS FROM VAMP FURNITURE, AND THE CERAMIC PLATES ARE BY JO SPRINGTHORPE



“T

here he was at the door, the very architect who'd built this house back in the '50s, welcoming us in,' recalls designer and ceramicist Jo Springthorpe of the day she and her husband first arrived at what is today their home in Cape Town. 'At 85 years old, Dennis Elliott wanted to take us on a tour of the house before we moved in – I was fascinated. I have always wanted a Californian midcentury modern house and what better place than Newlands, with its unmatched views of Table Mountain.' However, for Jo, a stylist-turned-potter and cofounder of swimwear brand Pintuck Resort, the house in its current format would need to adapt to accommodate the needs of her family. Enter architect Paolo Viotti, a partner at Vivid Architects, who was tasked with planning out the respectful renovation to the home, and director at Fusion Architecture Ana Corrochano, who would oversee the project. 'Paolo specialises in the construction style of the '50s and studied the details of the materials used and processes,' says Jo, 'Ana also understood and shared this vision of how the project should be executed: everything should follow the original methods.'

To achieve the brief, the architects converted three existing bathrooms into dressing rooms attached to the three bedrooms

and added a new en suite to each of them. Other alterations to the 310-square-metre home included rebuilding the kitchen and establishing an office, which, with its high windows and Oregon pine ceiling, has become Jo's favourite room in the house ('It is an oasis of lights,' she says). Finally, a space was opened in the garden to establish an independent apartment, which the couple rents out.

When it came to decorating the interiors, Jo was guided by a similar dedication to the spirit of the era, opting for midcentury modern pieces in brown leather, timber, steel and green. 'A majority of the pieces were sourced at auctions and from antique dealers both locally and in Europe, while others were inherited from my grandparents,' she says. The result is a wonderfully eclectic treasure trove that includes a collection of Hornsea ceramics, artworks by Walter Meyer and Jeanne Pfaff, drawings by Lorenzo Nassimbeni and photographs by Stephen Inggs. At once retrospective and contemporary, Jo has achieved a seamless balance between the then and now that is as effortless as it is stylish. ■

Vivid Architects 📍 vividarchitects.co.za; **Fusion Architecture** 📍 fusionarch.co.za; **Pintuck Resort** 📍 pintuckresort.com

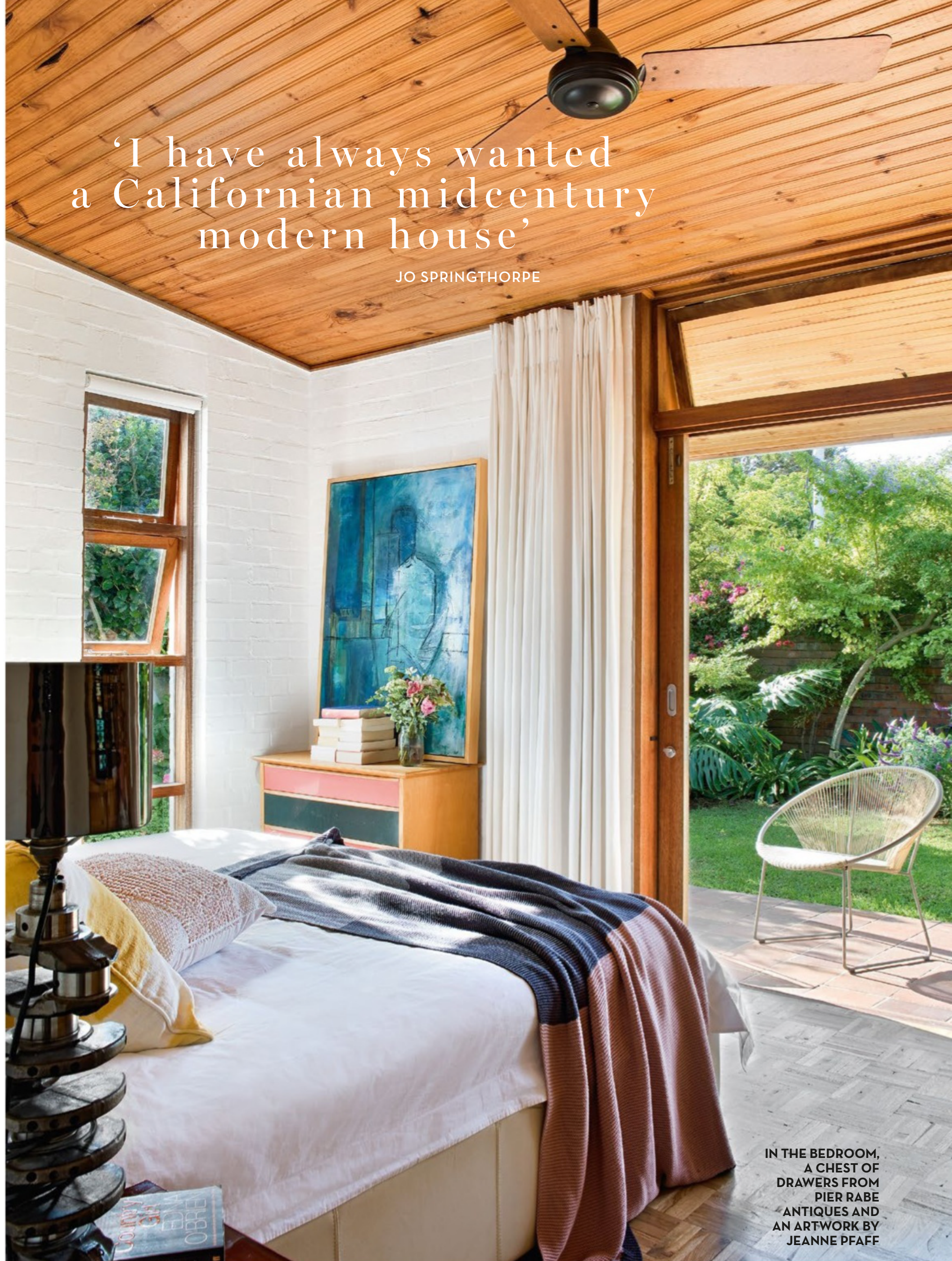
THE HOUSE'S UNIQUE
SLANTED ROOF AND THE
CEILING CLAD IN OREGON
PINE, AS SEEN IN THE
KITCHEN

OPPOSITE PAGE, LEFT
TO RIGHT
A KIAAT SIDEBOARD AND
LEATHER ARMCHAIR, BOTH
FROM PIER RABE ANTIQUES,
WITH GLASS VASES FROM
VAMP AND ARTWORK BY
JEANNE PFAFF; GEORGE
NELSON FOR HERMAN
MILLER 'BUBBLE' PENDANT
LIGHT AND A LITHOGRAPH
BY LORENZO NASSIMBENI



‘I have always wanted
a Californian midcentury
modern house’

JO SPRINGTHORPE



IN THE BEDROOM,
A CHEST OF
DRAWERS FROM
PIER RABE
ANTIQUES AND
AN ARTWORK BY
JEANNE PFAFF

HAY 'NELSON' SAUCER BUBBLE
PENDANT LIGHT,
R12 263, **CRÉMA DESIGN**

HERTEX 'PAGE'
CUSHION COVER
IN DIJON, R349,
SUPERBALIST.COM

COTTON CUSHION
COVER, R439,
ZARA HOME

FOR THE SHADE
WORKER 1 BY AMBER
MOIR, 2017, PITCH-
ROLLED WATERCOLOUR
MONOTYPE ON FABRIC,
FRAMED, POR, **SALON 91**

'MADMAN' GREEN RETRO
SOFA, POR, **1ST DIBS**

'GIGI' STOOL, R2 795,
WEYLANDTS

REDDISH ARABIAN FLOWER
POUF, R3 869, **KARE DESIGN**

'GRACIOUS ISLA' RUG IN PERIDOT,
FROM R7 700, **HERTEX HAUS**

'SMUDGE' SKINNY VASE,
R225, **WEYLANDTS**

'FIDEL' ARMCHAIR
IN BROWN,
R12 999, **CIELO**



colour code

A photograph of a modern house renovation. The house features a prominent brick wall on the right side. Large glass doors and windows provide a view into the interior, which includes a dining area with a table and chairs, and a living area with a blue armchair and a wicker ottoman. A balcony with a metal railing is visible on the upper level. The house is surrounded by lush greenery and a stone-paved patio area.

A MAJOR PART OF
THE RENOVATION
SAW THE REAR
FACADE REMOVED
AND REALIGNED
WITH THE STOREY
ABOVE. NOW THE
HOUSE MAKES
FULL USE OF THE
SPACIOUS GARDEN

How a bold renovation brought a 1960s family home into the modern era

TEXT EDWAIN STEENKAMP PHOTOGRAPHS PRUE RUSCOE PRODUCTION ALICIA SCIBERRAS

Like so many houses built in the 1960s, this Australian family home needed the type of renovation that would keep all of its old-world charms, while bringing it firmly into a modern era as a functional and comfortable living space. Cue very clever, and very playful, design.

With Sydney-based design firm Amber Road at the helm, the renovation saw large parts of the house reconfigured and redesigned to be more practical in its everyday use. Among these, the entire rear facade was removed and realigned with the second storey; while the kitchen was moved to the ground floor, where previously it had occupied a part of the second storey. In place of the old kitchen, a third guest bedroom was built, along with a loft, study and an en suite.

Reminiscent of the 1960s, new outdoor slate paving was laid down around the house, and was then extended inside, as far back as the kitchen, quite literally doing away with the idea of space separation so that with the large glass doors open, the living, dining and outdoor areas become one cohesive space.

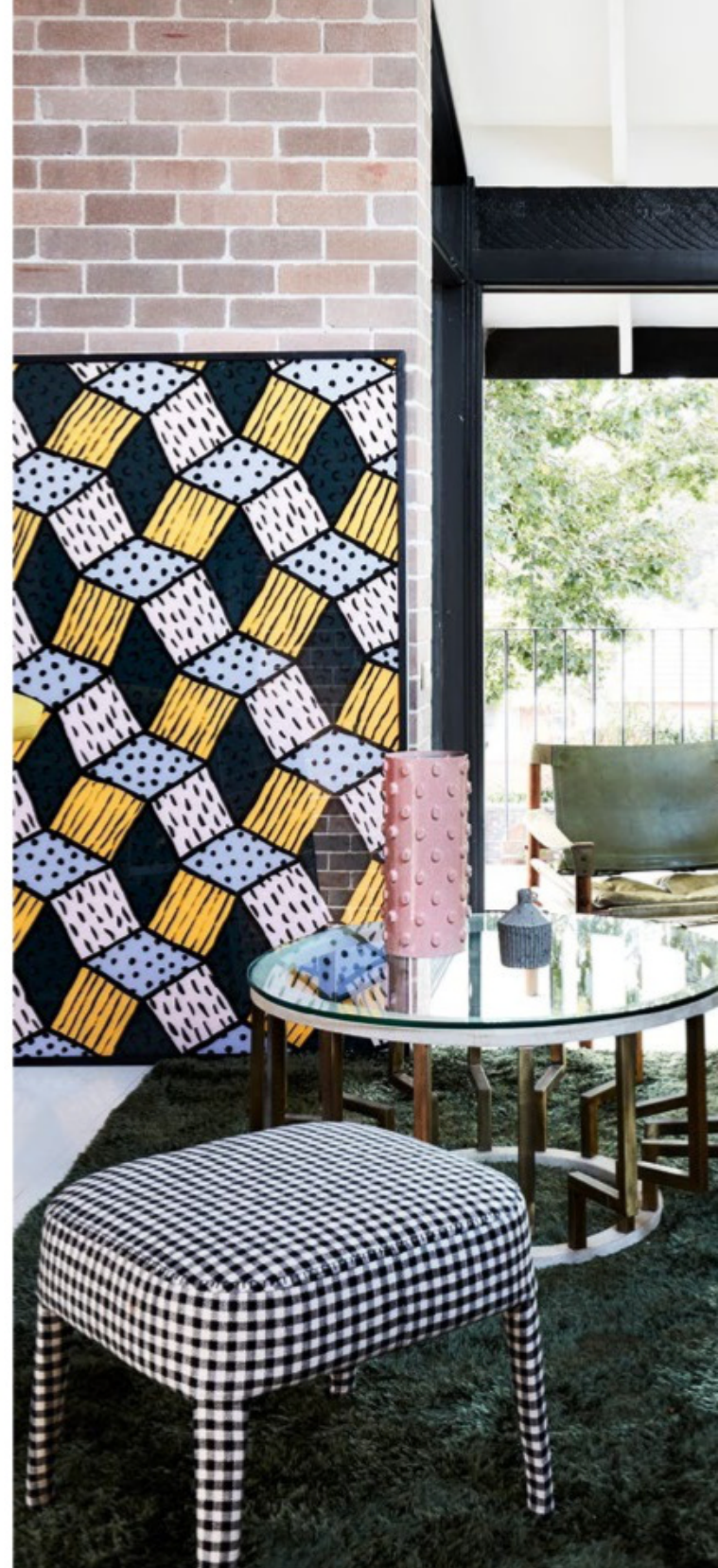
Architectural changes aside, colour is the real star of this home and what makes it interesting and playful. The original exposed red brickwork both inside and outside the house served as the base on which complementary and contrasting colours were then introduced. Entire walls and joinery were used to accomplish this colour juxtaposition, with tones of terracotta, yellow-gold and red taking centre stage. The team then introduced the decor, which was carefully chosen to highlight the major colour themes. Saturated and burned-out reds and blues were matched with muted pinks and greens. While it may seem chaotic in theory, the result is surprisingly and exceptionally well-orchestrated interior design. All of these elements combined, Amber Road's final surprise comes in the form of a collaboration with Lymesmith, an Australian design practice that specialises in colour concepts and artworks, to produce two large murals (there is one on the living room wall, wrapped around the fireplace). Like every element in the home, it is fearless and audaciously playful but helps lend itself to the bigger picture: the perfect colour code. ■

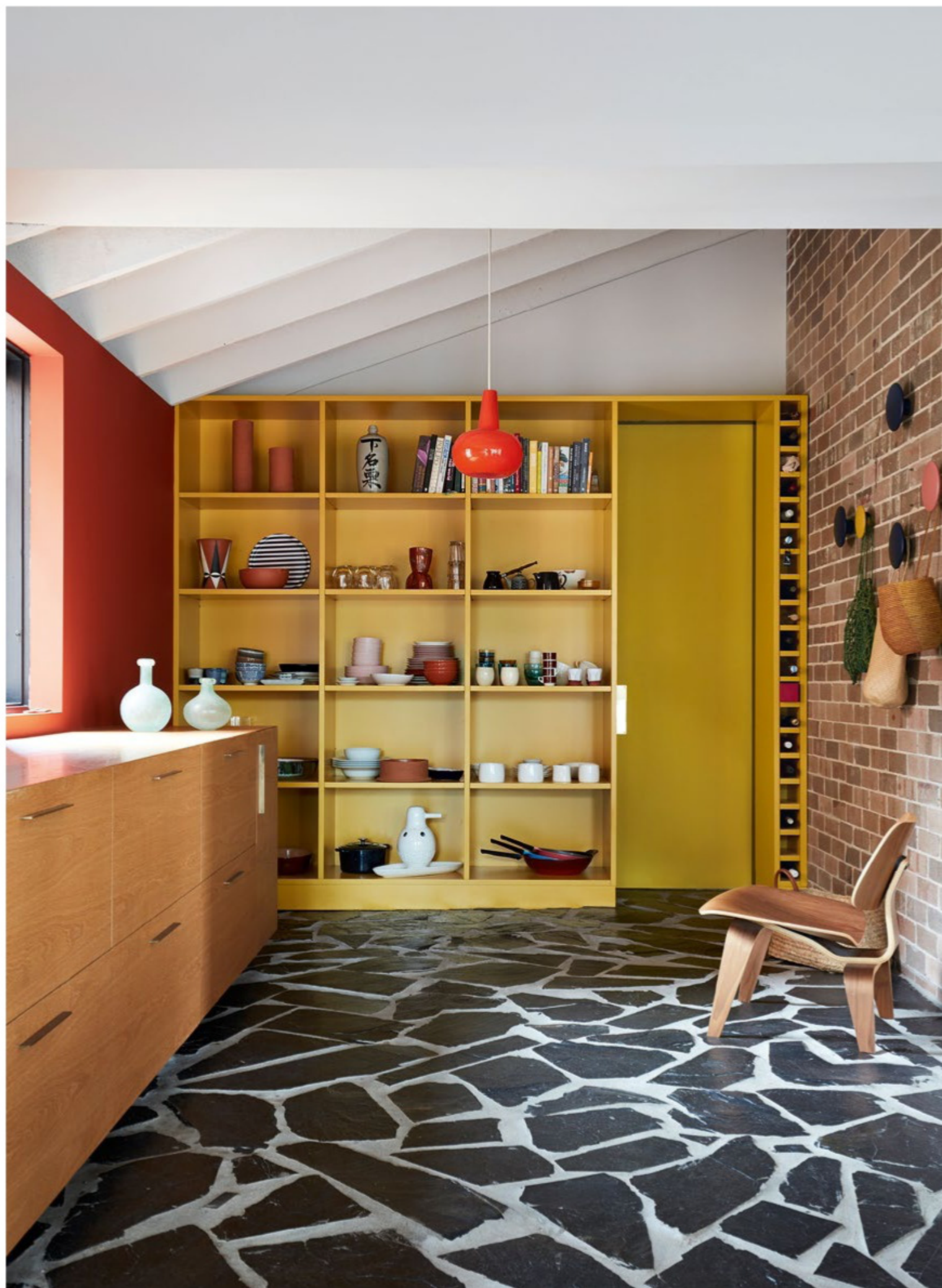
Amber Road Design amberroaddesign.com.au

RIGHT
THROUGHOUT THE
LIVING AREAS,
CLASSIC DECOR
WAS CAREFULLY
INCORPORATED TO
PAY HOMAGE
TO THE '60S, WHILE
THE LAYOUT
EMPHASISES HOW
COMFORTABLE AND
FUNCTIONAL OPEN-
PLAN LIVING CAN BE

BELOW
A COLLABORATION
WITH LYMESMITH
BROUGHT ABOUT
LARGER-THAN-LIFE
MURALS, ONE WHICH
SURROUNDS A VINTAGE
FIREPLACE IN THE
LIVING ROOM

FAR RIGHT
A BOLD, SECONDARY
COLOUR PALETTE WAS
INTRODUCED IN THE
KITCHEN IN THE FORM
OF THE YELLOW-GOLD,
OPEN PANTRY, WHICH
HELPS CONTRAST
THE EARTH TONES
OF THE TERRACOTTA
WALL, WOODEN WORK
STATION, AND THE
EXPOSED BRICK WALL
THAT EXTENDS INTO
THIS PART OF
THE HOUSE





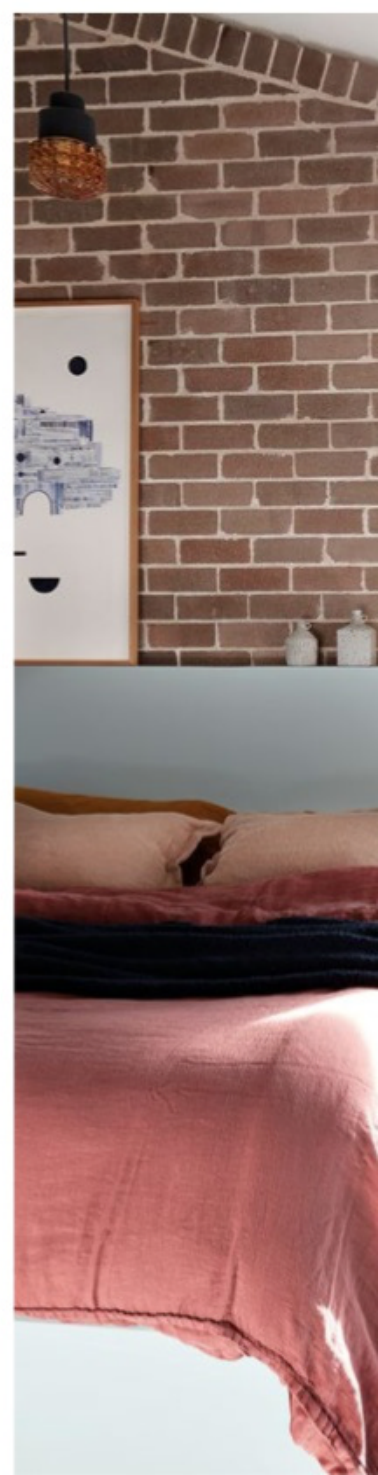
With the large glass doors open, the living, dining and outdoor areas become one cohesive space

Architectural changes aside, colour is the real star of this home



CLOCKWISE, FROM LEFT THE STONE PAVING SEAMLESSLY TRANSITIONS FROM OUTDOORS AND OFFERS A SENSE OF NEUTRALITY TO THE COLOURFUL

DECOR; MANY ELEMENTS OF THE ORIGINAL STRUCTURE REMAIN, SUCH AS THE EXPOSED BRICK IN THE GUEST BEDROOM AND DINING AREA





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VIETNAMESE CHICKEN AND CABBAGE SALAD

4 to 6 Servings

This is good for leftover roast chicken. The rice vermicelli is optional, but make it into a more substantial dish for six; if you leave them out, the salad will serve four.

FOR THE PICKLED CARROTS

250ml just-boiled water
135g caster sugar
250ml rice vinegar
240g carrots, cut into matchsticks

FOR THE DRESSING

4T caster sugar
4T lime juice
6T fish sauce
1-2 bird's-eye chillies, halved, very finely sliced (deseeded

or not, depending on how much heat you want)

FOR THE SALAD

375g cooked skinless chicken, torn
600g round or pointed cabbage, halved, core removed and shredded
250g freshly cooked rice vermicelli noodles, cooled
50g coriander leaves
30g mint leaves

TO SERVE

50g roasted unsalted peanuts, roughly chopped
1 bird's-eye chilli (optional)

1. Mix the water, caster sugar and vinegar until the sugar dissolves. Allow to cool, then add the carrots. Leave for about 40 minutes, so they become lightly pickled. **2.** To

make the dressing, mix the sugar with the lime juice, fish sauce and chillies. Stir well to dissolve the sugar. If you are going to serve this dish with the noodles, add 125ml water. If you are not, just add about 3T water. **3.** Drain the carrots. Add to a bowl, with the chicken and cabbage, and enough dressing to coat everything, then toss. Divide between six bowls. Add the noodles to one half of each bowl, ladle over some of the dressing. Top with a handful of herbs, then scatter with peanuts and chopped chilli, if using.

BÁNH XÈO

4 Servings

Pronounced *ban see-ow*, these can be found all over Vietnam. If feeding a crowd, make the filling separately and add it to each pancake before it is fully cooked, otherwise you are cooking pancake number eight when the first pancake has been eaten.

FOR THE PANCAKES

135g rice flour
65g corn flour
1t turmeric
250ml coconut milk
2 spring onions, trimmed and finely chopped
groundnut oil, for frying

FOR THE DIPPING SAUCE

4T hot water (you may want more)
2T caster sugar
2 limes, juiced
4T fish sauce
1 red bird's-eye chilli, finely chopped
1 clove garlic, very finely chopped

FOR THE FILLING

2T groundnut oil
1 onion, halved and cut into crescent moon-shaped slices

350g pork fillet, sliced
500g raw king prawns, shelled
250g beansprouts

TO SERVE

2 romaine lettuces, leaves separated
100g coriander leaves
50g Thai basil
30g mint leaves

1. Mix all the dry ingredients for the pancakes together in a bowl with a pinch of salt. In a second bowl, combine the coconut milk with 350ml water. Add to the dry ingredients, whisking at the same time, then stir in the spring onions. Set aside to rest for 30 minutes, or leave in the fridge overnight – you will need to bring the batter to room temperature before cooking it. **2.** To make the dipping sauce, mix the hot water with the sugar and stir until the sugar is dissolved, then add the remaining ingredients. It should be a strong sauce, but you can add more water if you want to.

3. Get everything ready for serving the pancakes, dividing the dipping sauce between six small bowls and putting the romaine leaves and the herbs in a bowl (or in two bowls).

4. Ideally, you should cook each pancake along with its filling, pouring the batter onto the filling for each pancake, add one-sixth of each of the ingredients: first sauté a sixth of the onion for about 20 seconds, then add a sixth (about 60g) of the pork and a sixth (about 85g) of the prawns. Cook quickly for about one minute, then spread the ingredients over the pan, leaving a small gap in the middle where you are going to fold the pancake. **5.** Stir the pancake batter, then add about half a cupful to the pan. Tilt the pan, as you would ►



MUSSELS WITH
LEMONGRASS AND GINGER





when making French crepes, so you have a thin batter coating the entire surface. When the batter starts to bubble, add a sixth (about 40g) of the beansprouts to one half of the pancake. Turn the heat down to medium, cover with a lid and cook for about three minutes, until they have wilted. **6.** Remove the lid and carefully lift the edges all the way around the pancake plus underneath with a palette knife, to ensure that it is not sticking. Continue to cook, uncovered, for about three minutes or until the pancake edges are crisp and have started to come away from the pan. If you lift the pancake with a spatula to look underneath, it should be golden and crispy. Carefully fold one half of the pancake over the other. **7.** To eat the pancakes, tear off a piece of lettuce, about the size of your palm, and put a little of the

stuffed pancake in it. Add whatever herbs you want, then wrap in the lettuce leaf. Dip in the sauce and eat.

MUSSELS WITH LEMONGRASS AND GINGER

6 Servings (as a starter)

In Vietnam, you would have this with the vegetable morning glory, but it can be hard to find in South Africa. Watercress is not the same but works well. Try to source it in bunches rather than bags, as it is usually much fresher. Or you can leave it out and have just the mussels and the broth.

- 1.2kg mussels
- 2cm square piece fresh ginger, peeled and sliced
- 3 stalks lemongrass, bashed and sliced thinly, lengthwise
- 2 garlic cloves, thinly sliced
- 1 red bird's-eye chilli, sliced (deseeded or not, depending

- on how much heat you want)
- 2T fish sauce (or to taste)
- 1/2-1T sugar (or to taste)
- 1 lime, juiced (or to taste)
- 100g watercress
- 15g Thai basil, leaves picked, to serve

1. Wash the mussels well, scrubbing off barnacles and removing the 'beards'. Tap each one on the side of the sink – if it does not close when you tap it, throw it away. **2.** In a large pan, bring 300ml water to just below boiling point. Turn the heat down to medium and add the mussels. Cover and cook for about four minutes, or until the mussels have opened, shaking the pan a few times. Strain the cooking liquor from the mussels in the colander. Throw away any that have not opened. **3.** Strain the cooking liquor into a clean pan through a sieve lined with muslin. Add the ginger, lemongrass, garlic and chilli, and 400ml water. Bring to the boil. Simmer, covered for 15 minutes, then taste. You want a broth that is quite strong but not too salty – you can add more water if you wish, or simmer to reduce. **4.** Add the fish sauce, sugar and lime juice to taste – remember that you will be returning the mussels to the broth and you want a balance of salty, sour and slightly sweet. **5.** Cook the watercress in the broth for about two minutes, or until wilted. Add the mussels, heat through quickly and serve in bowls, garnished with the Thai basil leaves.

FRESH SUMMER ROLLS

Makes 18

These rolls look beautiful. Dealing with the rice paper is tricky, but you soon get the

hang of it. The dipping sauce is hot and strong, depending on the number of chillies you use. Small cucumbers are drier with an intense flavour.

FOR THE SUMMER ROLLS

- 1/2 small cucumber
- 18 rice paper wrappers
- 150g cooked king prawns
- 100g romaine lettuce, shredded
- 75g carrots, cut into matchsticks
- 1 cheek of green mango, peeled and cut into batons
- 40g beansprouts
- 10g each mint, Thai basil and dhanian, leaves picked

FOR THE DIPPING SAUCE

- 4 garlic cloves chopped
- 1-2 bird's-eye chillies, halved, deseeded and chopped
- 2T caster sugar
- 2 limes, juiced
- 6T fish sauce

1. Peel the cucumber, cut it in half and scoop out the seeds with a teaspoon. Discard the seeds and cut the flesh into batons. **2.** Dip the rice papers, one at a time, briefly into a bowl of water and let them soften. (Do not leave them to soak or they become too soft and sticky.) As you lift each one out, fill it with all the other ingredients, including the herbs. Make sure you include a little of each component in each roll. Lay the filling down the middle of each piece of rice paper. **3.** Roll each rice paper tightly, tucking in the ends as you go, then put the rolls on a plate and cover them with damp kitchen roll. You can make these up to 12 hours in advance and keep them in the fridge. **4.** To make the dipping sauce, put the garlic and chilli in a mortar and grind with a pestle. Gradually add sugar, lime juice and fish sauce, pounding as you go. Serve the rolls with small bowl of dipping sauce.



HOA QUA DAM

HOA QUA DAM

Pronounced *ba-kwa-dam*, this is a fruit salad, Vietnamese style. You can use whatever exotic fruits you can get your hands on – dragon fruit and lychees are good, but they are often hard to find. This needs to be very fresh, so make it as close to when you want to serve it as possible.

- 300g strawberries, hulled
- 1 mango, peeled
- 200g blueberries
- 200g watermelon flesh, deseeded and cubed
- 200g honeydew melon flesh, deseeded
- 400g pineapple flesh, cubed
- 1/2 papaya, peeled, deseeded and sliced or cut into cubes
- 1 lime, juiced

FOR THE COCONUT CREAM

- 160ml tin coconut cream
- 50ml condensed milk
- 115g plain Greek yoghurt
- 1 lime, juiced

TO SERVE

Crushed ice (optional)

1. Halve or quarter the strawberries, depending on their size. Cut the mango cheeks away from the stone and slice the flesh, or cut it into cubes. Put all the fruit into a bowl and then add the lime juice. **2.** Mix together the ingredients for the coconut cream. To serve, layer the fruit in glasses or bowl. ■

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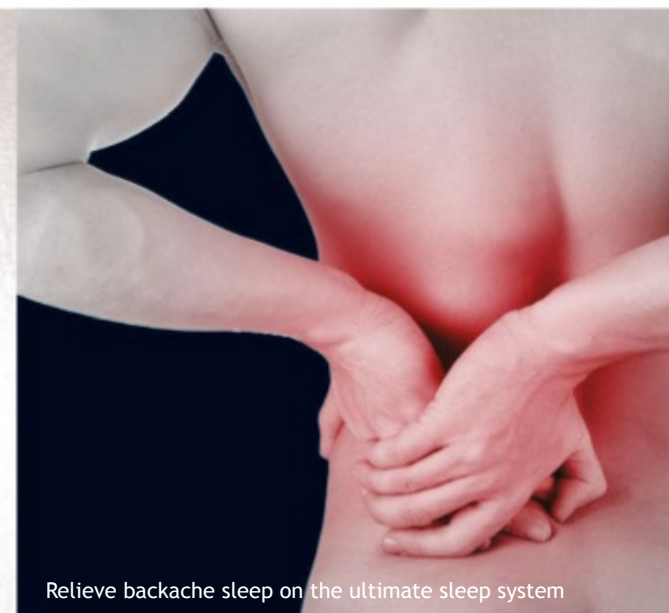
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